

OSZZY OSBOURNE/RANDY RHOADS TRIBUTE

GUITAR/VOCAL

Authorized Edition

guitar
FOR THE PRACTICING MUSICIAN

OSZZY OSBOURNE RANDY RHOADS TRIBUTE

Transcribed by Wolf Marshall



NOTE-FOR-NOTE TRANSCRIPTIONS



OZZY OSBOURNE

RANDY RHOADS

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Randy Rhoads Tribute

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He left behind a precious few gems of guitar wizardry. His innovations, techniques and trademark approaches defined the sound of heavy guitar in the '80's and created a sphere of influence that continues to be felt today. Randy Rhoads' legacy and contribution to music have been well documented and acknowledged, but what has been conspicuously missing is a definitive live recording to form a comprehensive collection of this gifted artist's work. Now, after a five-year Ozz imposed moratorium, the long-awaited live Randy Rhoads Lp has been released, and in a sense, completes the cycle.

Ozzy Osbourne/Randy Rhoads: Tribute is a cross-section of the man's talents, musical persona and energy in a two-record set, which combines live performances of *Blizzard of Ozz* favorites with rejuvenated Black Sabbath standards and a surprise visit with Randy in the studio tracking the acoustic guitar basics for "Dee."

On Randy's live renditions of the *Blizzard of Ozz*/*Diary of a Madman* classics ("I Don't Know," "Crazy Train," "Believer," etc), it is fascinating to examine and compare his procedures and techniques in converting the intricate and multi-layered guitar parts of the recorded versions to suitable on-stage counterparts. To do this he combined, re-edited and condensed parts to convey the impression of and, indeed, transcend the original multi-track format, an important component of his studio style. Two prime examples, of his dealing with this problem can be heard in the bridge of "I Don't Know" and the rhythm guitar part of "Goodbye to Romance."

Randy had an instinctive feeling for correctness in recomposing what could be in the hands of lesser players cumbersome and chaotic chordal movements. This is testimony to his compositional values ever at work. In the pre-chorus of "Flying High Again," Randy combines individual multi-tracked lines to develop his live part, which is essentially parallel thirds, creating a simple solution that satisfies the ear with an ensemble sound. Randy's condensing of guitar parts often resulted in chordal passages wherein arpeggiation implied multi-tracked guitars. The bridge to "Revelation (Mother Earth)" and the verse to "Goodbye to Romance" display this effective technique. As an example of re-editing, Randy omits the final measures of his guitar solo line in "Steal Away (The Night)" in favor of playing the stronger and more identifiable rhythm guitar riff with the band.



In virtually every tune, the listener can hear evidence of Randy's elaboration and embellishment of the basic song structure with countless additional fills, extending and intensifying existing sections with interesting new material. All the familiar Rhoads-isms are here but more plentiful: long, elastic bends, wailing artificial harmonics, switch flipping, pick slides, portamento glissandi, pull-off flurries, trills and whammy bar manipulations of all types. In "Crazy Train" Randy elaborates on the basic song structure by adding two solos to the form which function as intro and outro, respectively. These new solo sections were given a freer treatment, producing statements which were more like an assortment of fills and noises than the constructed solos he was famous for.

Randy approached his solos in two ways. The first being a stylized classical concept of reproducing/duplicating the melodic and rhythmic entity intact, with little or no obvious variation. The solos to "I Don't Know," "Crazy Train," "Mr. Crowley," "Flying High Again," "Revelation (Mother Earth)," "Steal Away (The Night)" and "Goodbye to Romance" all share this approach. The second is one in which he paraphrases while extemporizing/improvising on the underlying solo mood, structure and thematic content. This more liberal attitude is employed in the solos of "Believer," "Suicide Solution," "Iron Man," "Children of the Grave," "Paranoid" and "No Bone Movies," where fragments from the original solos serve as inspiration for further invention.

Throughout his live performance, Randy used sound effects from his pedal board coloristically to add new dimension to the song (e.g. the final chorus of "I Don't Know," where the wah-wah is heard prominently as a filter sweep) or to generally enhance solo lines and chord textures. His well-known arsenal of processors: wah, flanger, fuzz, chorus, EQ, echo and delay was exploited to an even greater extent than in the studio.

Included in this collection is Randy's unaccompanied guitar solo which evolves from the closing bars of "Suicide Solution." The elaboration begun in the internal solo hints at the mood and substance of an a cappella spot, particularly in the usage of exotic intervals (tritones), feedback, quick ascending and descending phrases and whammy bar sounds. The unaccompanied solo combines virtuoso flash techniques with melodious episodes, culminating in a mixture of compositional and jammed styles. Key elements in this solo are: extremely fast minor pentatonic riffs which are moved through related tonal centers, muted flurries, diminished 7th arpeggio out-lines, scalar, triadic and chromatic runs, double-

handed sequences and whammy bar growls and dives.

It is immediately obvious that the Black Sabbath selections in this set were particularly conducive to Randy's style by virtue of several aspects—the darker, quasi-classical (early Eurometal) mood in modality and melodic content; the heavier driving rhythm feel (much like his own riffs); and the backing chord progressions for solos, which complemented his penchant for signature melodic rolling scale passages and use of minor and exotic line forms. This suited his guitar playing more aptly than the pop-rock leanings of his Quiet Riot material, which relied in great part on I IV V chord progressions depictive of the major mode. In "Children of the Grave" the background harmony for the solo is I vi vii, an Aeolian chord pattern, which seems to coax out of Randy the trademark style he developed with Ozzy. The solo to "Paranoid," again built over a driving minor riff, combines, humorously, Chuck Berry unison bend sequences with "outside" scale excursions, bent tap-ons and machine-gun quick picking ostinati. A clear example of Randy Rhoads' rootsier rock 'n' roll/blues side can be heard throughout the straight ahead rocker "No Bone Movies," which finds him using ideas from the basic A pentatonic/blues vocabulary effectively. Furthermore, a solid rock 'n' roll 12/8 triplet phrasing indicative of blues shuffle rhythm and soloing over a simple I IV chord progression strengthens this impression.

Possibly the most unique and unexpected treasure on this album is the personal experience offered the listener to join Randy in the studio during the tracking of "Dee." Here we share intimate moments of a thoughtful performance, resulting in two foundation tracks being laid down, over which he added over-dubbed voices to create the familiar masterpiece. Admirers of Rhoads' studio technique will appreciate the insights, informality and candor of this all-too brief session with Randy.

In re-evaluating his contributions, it becomes apparent that Randy Rhoads' work is still as moving and significant as it was over five years ago. It is interesting to see the seeds Rhoads planted take root and bear fruit in so many contemporary guitarists' styles. His pioneering of the fusion of high-tech heavy metal with classical and exotic musics redefined and revitalized the idiom of modern rock guitar. For those who never had the opportunity to see or hear this star shine so brilliantly, and for those who wish to remember, this final encore deserves a standing ovation. We applaud you, Randy and Ozzy!

—Wolf Marshall

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E).

By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

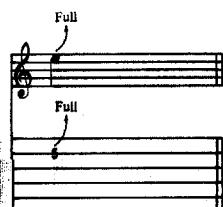
5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

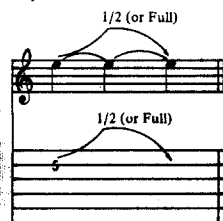
BEND: Strike the note and bend up ½ step (one fret).



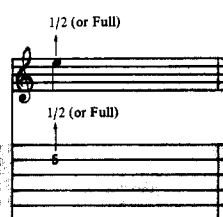
BEND: Strike the note and bend up a whole step (two frets).



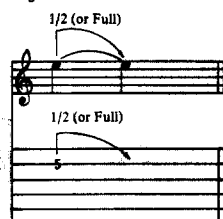
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



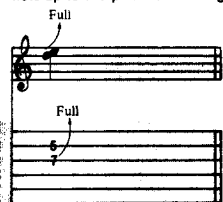
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



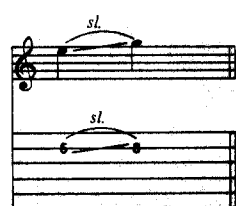
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



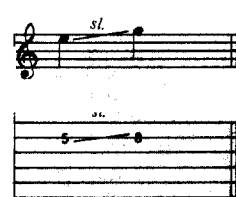
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



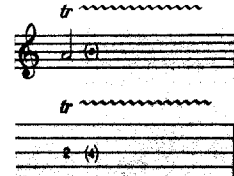
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



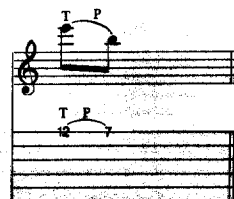
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



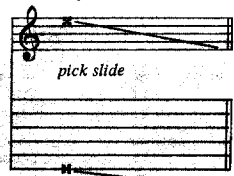
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



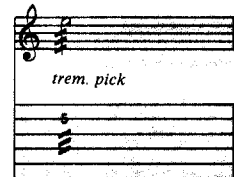
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



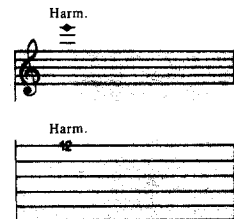
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



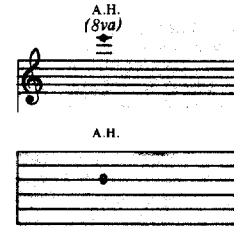
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



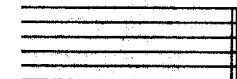
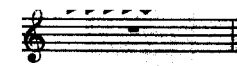
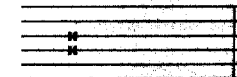
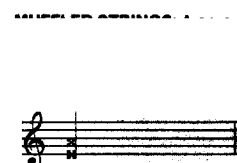
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



I DON'T KNOW

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderate Rock ♩ = 144

Intro

A5
Rhy. Fig.

B5/A

Verse - Repeat Rhy. Fig. 1 (2 times)

1.3. Peo - ple look to me and say, "Is the end near? When is
2. How am I sup - posed to know hid - den mean - ings that

Play Fill 1 1st time

C5/A

Play Fill 12 3rd time G5 D5 A5 B5/A C5/A

Play Fill 2 1st time; Fill 6 2nd time Resume Rhy. Fig. 1

Play Fill 7 2nd time; Fill 13 3rd time

Play Fill 3 1st time; Play 4th bar of Rhy. Fig. 1 2nd time; Play Fill 14 3rd time G5 D5

the fi - nal day?"
will nev - er show?

Resume Rhy. Fig. 1 A5 B5/A C5/A

What's the fu - ture of man - kind? How do I know I
Fools and proph - ets from the past, life's a stage and we're

Play Fill 4 1st time; Fill 8 2nd time; Fill 15 3rd time

Resume Rhy. Fig. 1 B5/A C5/A

Play Fill 5 1st time, 3rd time (Use previous chord voicings) G5 D5

3rd time to Coda

got left be - hind. (3rd time) Now lost...
all in the cast.

*Sing cue notes 2nd time only.

Fill 2 A.H. (8va) sl. A.H.

sounding pitch: C#

Fill 3 Harm. (8va) Let ring Harm.

Fill 4 Harm. 1/2 (8va) bend neck Harm. 1/2

Fill 5 P.M. sl.

Fill 6 Full Full

Fill 7 P.M. sl.

Fill 12 Harm. A.H. (15ma) sl. Let ring Harm. A.H. sl.

sounding pitch: E

Fill 8 A.H. (15ma) sl. A.H. sl. sl.

sounding pitch: E

Fill 13 P.M. (semi-harm.) 1/2 sl.

Fill 14 Harm. (8va) Harm.

Fill 15 Harm. (8va) 1/2 bend neck Harm. 1/2

G5

Fsus2/G

G5

Ev - 'ry - one goes through chang - es look - ing to find
You got - ta be - lieve in some - one, ask - ing me who

Play Fill 9 2nd time

P.M. P.M.----- P.M.----- P.M.

Fsus2/G

G5

Fsus2/G

the truth. Don't look at me for an - swers.
is right. Ask - ing me who to fol - low.

Play Fill 10 2nd time

Let ring (light mute)-----

Play Fill 11 2nd time

sl.

Don't ask me, I don't know! (w/echo repeats) No!

P P P P P P.M.-----

Fill 9 on off on

Fill 10

(light mute)----- P P

Fill 11

Let ring

*Set volume of rhythm pickup to "0" and switch on-off-on in specified rhythm.

A5 D5 G5 C5 G5 A5 N.C.
 know! I don't know! (spoken) C' -

1/2
 P.M. 1
 1/2
 P
 (Half-time feel)
 Bridge
 D D/C
 mon, ev - 'ry - bod - y, stand up now, c' - mon! Get up!

1/2
 H
 mf (w/Chorus effect) Let ring
 1/2
 H
 2

G/B F D D/C
 sl.
 sl.
 H
 2

G/B F D D/C
 No - bod - y ev - er told me, I
 sl.
 Let ring H P
 sl.
 H P

C C/E Dm C5 G5

it's up to you!—

f *P*

7 5 5 8 1 2 1 2 3 3 2 (6) 0 0 0 5 0 0

P

(Double-time feel)

Interlude

A5 D5/A C5/A G5/A A5 D5/A C5/A G5/A

It's up to you! (w/echo repeats) It's up to

1/2 1/4 1/2 1/2 1/4 1/2

7 7 5 (5) 0 7 5 6 7 0 0 7 7 5 (5) 0 7 5 6 7

A5 D5/A C5/A A5 D5/A G5/A

you! It's up to you! Go! Go! Go!

1/2 1/2 1/2 1/2

7 7 5 (5) 7 5 6 7 0 0 7 7 0 0 (0) 18

Guitar solo

G5 8va Full Full Full Full Full Full Full Full

Full Full P Full Full Full Full

(10) 18 15 17 15 18 15 10 18 15 17 15 17 15 17 15 17

*Bend gradually while tapping.

****Bend string by pushing down on it behind nut.**

[illegible]

8va- 1½

loco

P.M.

(15)

11 0 11 10 12 10 11 10 12 10 11 10 12 10 10 9 11 9 9 8 10 8 7 6 8 6 6 5 7 5 4 3 5 3

P P

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, and the bass line is written on a second staff. The melody features various articulations such as 'Full', 'A.H.' (Allegretto), 'P' (Piano), 'sl.' (Sforzando), and '1/2' (Half note). The bass line includes fingerings and a 'V' (Vibrato) marking. The score is divided into four measures by bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the remaining four measures. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The bass line provides a steady accompaniment with a mix of eighth and quarter notes. The score includes various musical notations such as accidentals, dynamics (p, f), and articulation marks (accents, slurs). The piece concludes with a final cadence in the fourth measure of the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The score is written for a single melodic line and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The first measure of the first system is marked with a 'H' (half note) and a 'P' (piano). The second measure is marked with a 'P.M.' (piano mezzo) and a 'P' (piano). The first measure of the second system is marked with a 'P.M.' (piano mezzo) and a 'P' (piano). The second measure is marked with a 'P.M.' (piano mezzo) and a 'P' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

B5/A C5/A

P.M.----- P.M.-----

8va-Full

G5 D5

Full P P P P P P P H Full sl.

Full P P P P P P P H Full sl.

20 (20) 17 (20) 17 20 17 20 17 19 19 17 19 (19) (19)

Coda

Pre-Chorus

G F#sus2/G G5

Ev - 'ry - one goes through chang - es look - ing to find -

+ w/Wah-wah

(Wah off) Let ring

1/2 1/2

*Wah-wah: +=closed (treble); o=open (bass)

F#sus2/G G5 Fadd9

the truth... Don't look at me for an - swers.

(Wah off) 1/2 †on off on off on

(Wah off)

†Switch pickups back & forth as in Fill 9.

F C/E D5 C5 G5 A5

Don't ask me, I don't know! (w/echo repeats)

P P P sl.

P P sl.

CRAZY TRAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Medium Rock ♩ = 136

Intro F#5 A5 E5 F#5 D5 E5 F#5

f *sl.* *P* *Let ring* *sl.* *sl.*

A5 E5 F#5 D5 E5 (F#5) (A5) (E5)

P *sl.* *Let ring* *slow bend* *1/2* *Full* *(noise)*

(F#5) A.H. (8va) 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 (D5) (E5) (F#5) Full (A5) (E5)

A.H. 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 *sl.* *Full* *1/2* *Full*

A.H. pitch: C#

*Set volume of lead pickup to "10" and rhythm pickup to "0" and flick switch in specified rhythm.

(F#5) 1/2 (D5) (E5) 5/8 (F#m) (A) (E) 1. (F#m)

bend neck 1/2 *pick slides*

(D) (E) (F#m) D E A E/A

P.M.--- P.M.--- P.M.---

D/A A E/A D/A A
 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.P. P.P. P.P.
 sl.

1st, 2nd, 3rd Verses

A E/A D/A A E/A
 1. Cra - zy, but that's how it goes.
 (2.) Lis - tened to preach - ers, I've lis - tened to fools.
 3. Heirs of a cold war, that's what we've be - come,

Play Fill 1 2nd time;
Fill 8 3rd time

D/A A E/A D/A A
 Mil - lions of peo - ple liv - ing as foes.
 I've watched all the drop - outs who make their own rules.
 in - her - it - ing trou - bles, I'm men - tal - ly numb.

A.H. (8va) Full 1½ Full 2½
 P.M.-----4 A.H. Full 1½ Full 2½ P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Fill 1

A.H. (8va) Full 2½
 P.M. A.H. Full 2½

Fill 8

sl. sl.
 P.M. sl. sl.

Play Fill 2 2nd time;
Fill 9 3rd time

E/A D/A A E/A

May - be, yeah, yeah, ___
One per - son con - di - tioned
Cra - zy,

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

D/A A E/A D/A A E/A

Play Fill 3 2nd time

it's not too late ___
to rule and con - trol. ___
but what do I care. ___

to learn how to love ___
The me - di - a sells ___ it
I'm liv - ing with some - thing

P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.

A.H. (8va) 2½ Full
A.H. 2½ Full

sl.

Fill 2

HPHPHPHPHPHP

HPHPHPHPHPHP

Fill 3

P.M. P.M.

Fill 9

A.H. (8va) 2½ Full
A.H. 2½ Full

D/A A E/A D/A A Pre-chorus F#5 D5

and for-get how to hate.
and you live the role.
I don't wan-na share.

Men - tal wounds_ not heal -

P.M.---4 P.M.-----4 P.M.---4 H

sl.

H

sl.

Play Fill 4 2nd time;
Fill 10 3rd time

Play Fill 5 2nd time;
Fill 11 3rd time

F#5 D5

ing, { driv - ing me in - sane.
who and what's to blame.
driv - ing me in - sane. }

I'm

Harm. (8va)

*slight vibrato

sustain

1/2

sl.

Harm. (8va)

1/2

sl.

*Bend neck for vibrato.

Fill 4

Harm. (8va)

Let ring

Harm. (8va)

Fill 5

sl. long slide

sl.

Fill 10

Harm. (8va)

Harm. (8va)

Fill 11

sl.

sl.

sl.

sl.

[illegible]

*Vibrato 2nd time only.

To Coda

Ⓢ Play Fill 7 2nd time

go - ing off the rails on a cra - zy train. "Everybody clap

steady gliss.

pick slides

Harm. (15ma)

Harm. (15ma)

Fill 6

5 6 5 *sl.*

P P P P P P P P

(11) 10 13 10 14 11 15 12 16 13 17 14 15 18 15 19 16 20 17 21 18 19

19 *sl.*

Fill 7

2
0 4 2 0 2 4

Fill 12

8va- Full

Full P

P P

P P

P P

Full

sl.

Full

Full P

P P

Full

sl.

5 4 2 0

17 (17) 14 17 14 14 17 16 14 16 14

16 14 16 (15) 14 15 14 17 (14)

P P P

1. **F#m** **D5** **E5** **A** **E/A**

your hands now, c'mon!"
Harm.-----
(15ma)

Harm.-----
P.M.-----
P.M.-----
P.M.-----

D/A **A** **E/A** **D/A** **A**

2. I've

P.M.-----
sl.
P.M.-----
P.M.-----
P.M.-----
P.M.
P P
P P
P P
P P
P P

2. **E** **F#5** **A5** **E5** **F#5** **D5** **E5**

I know that things are go - ing wrong for me...

Let ring
sl.
sl.
sl.
Let ring

F#5 **A5** **E5** **F#5** **D5** **E5**

You got - ta lis - ten to my words, _____ yeah. _____

sl.
sl.
sl.
P
P
P

(F#m) (E5) (D) (C#5)

P P H P P H P H P P H P P H P P H P P H P P H

5 5 5 6 6 6 6

T P P H T P P H P H T P P H P H T P P H P H T P P H P H T P P H P H T P P H P H

14 10 7 10 14 10 7 10 7 10 14 10 7 10 7 10 14 10 7 10 15 10 7 10 7 10 15 10 7 10 7 9

[illegible]

(Bm) (A) (A/G#) (F#m) (E5)

8va

Full

sim.

H P H P H P H P

sl.

sl.

5

P

P

P

P

P

Full

P

H

H

sim.

H P H P H P H P

sl.

sl.

14 17 14 17 15 14 15 14 17 14 16 14 16 14 16 17 14 16 14 17

[illegible]

8va----- (E5) (D) (C#5) (Bm) (A) (A/G#) (E) D.S. al Co

The musical score is written on a single staff with a key signature of two sharps (F# and C#). The tempo is marked '8va'. The score includes various musical notations: eighth notes, sixteenth notes, triplets, slurs, and dynamic markings such as 'P.M.--4', 'H P', 'P', 'sl.', 'P P', 'Full', and 'Full'. The fretboard diagram below the staff shows the fret numbers for the left hand, with a bridge pickup indicated by a wavy line. The diagram is divided into measures corresponding to the musical notation above.

Coda

E5 F#5 D5 E

Harm. (15ma)

Outro

F#5

sl.

A5 E5 F#5 D5 E F#5 A5 E5 F#5

sl.

Let ring

sl.

(F#5) 1/2 (A5) (E5)

slow bend 1/2 Full

A.H. (8va) 1 1/2 1 1/2 1 1/2 1 1/2 2

(F#5) A.H. (8va) 1 1/2 3 3 3

Let ring

A.H. pitch: C#

sl.

*Flick switch, as before, in specified rhythm.

(A5) (E5)

3 3 3 3

(F#5) 1/2 (D5) (E5) steady gliss. (F#m)

bend neck 1/2 1/2

pick slides

(A) (E)

1. (F#m) (D) (E) 2. (F#m) D5 E5 F#5

sl.

BELIEVER

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock ♩ = 100

Intro N.C. (E5) Harm. (8va) 1/2

(w/Echo repeats) f trem. bar 1/2

rake P H P H P H P H P sl.

P H P H P H P H P

T A B

5 7 (5) 12 (12 7 5) 3 (3) 0 3 0 3 0 3 0 3 0

sl.

(w/Wah as filter) rake

*1/2 Full P

1 1/4 trem. bar 1 1/4

*trem. bar

*Pull up on bar.

H P H P

*Gradually depress and release while trilling.

1/2 sim.

(Em) A.H. (8va) (Em+5) A.H. (8va) E5 F#5 G5 1. A5 sl.

(echo off) H A.H. A.H. sl.

15 12 15 12 15 12 15 12 15 12 15 12 (14) 17

sim. sl. sl. H 0 2 5 4 2 2 3 5 4 5 6 2 0 7 8 (8) 7 5 H H 10 9 7

1. 2. 3. 1st, 2nd, 3rd Verses

G5 D5 % (Em) B5 D5 (Em)

1. Watch - ing the time _ go and feel - ing be - lief _ grow, _ rise a - bove the ob - sta - cles. _

2. Dreams that have shat - tered may not have mat - tered, _ take an - oth - er point of view. _

3. I'm a be - liev - er, I ain't no re - ceiv - er, _ moun - tains move be - fore my eyes. _

sl. P.M. H P P P.M. H P P P.M. H P P

3 3 3 3 0 4 5 4 2 4 2 3 4 7 4 7 5 4 5 4 2 4 2 3

sl. H P P H P P

(A5) F#5 D5 B5

Im - ag - i - na - tion like a bird on the wing, — fly - ing free for you to — use, —

trem. bar 1/2

P.M. - 1

sl.

sl.

D5 (Em) (Em+5) E5 F#5 G5

O. K., — ba - by. —

sl. sl. P.M. - 1

sl. sl.

(Em) (Em+5) E5 F#5 G5

sl. H P.M. - 1

sl. sl.

Bridge

B5 A5 Am add2 Fmaj7add#4/A F#m7b5

I can't be - lieve they stop and stare and point their fin - gers doubt - ing me. —

w/Flanger (cleaner tone) Let ring

mf

E7#9
 Am add2
 Fmaj7add#4/A
 Their dis - be - lief sup - press - es them, but they're not

blind, it's just that they won't see.

Interlude
Bb5

f (w/Distortion; flanger off)

Guitar solo
(Em)
8va-

[illegible]

C5 (F#5) Bb5
 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1
 (2)

(F#7) A5 A7 A5 C5 (B) A.H. D.S. al Coda
 P.M.-1 P.M.-1 P.M.-1 A.H. H P H P
 (2)

Coda (Em) (Em+5) (E5) F#5 G5 Harm. (8va) A.H.P H P
 H sl. trem. bar. Harm. A.H. sl.
 H sl.

(Em) (Em+5) E5 F#5 G5 pick slides rake
 H sl.

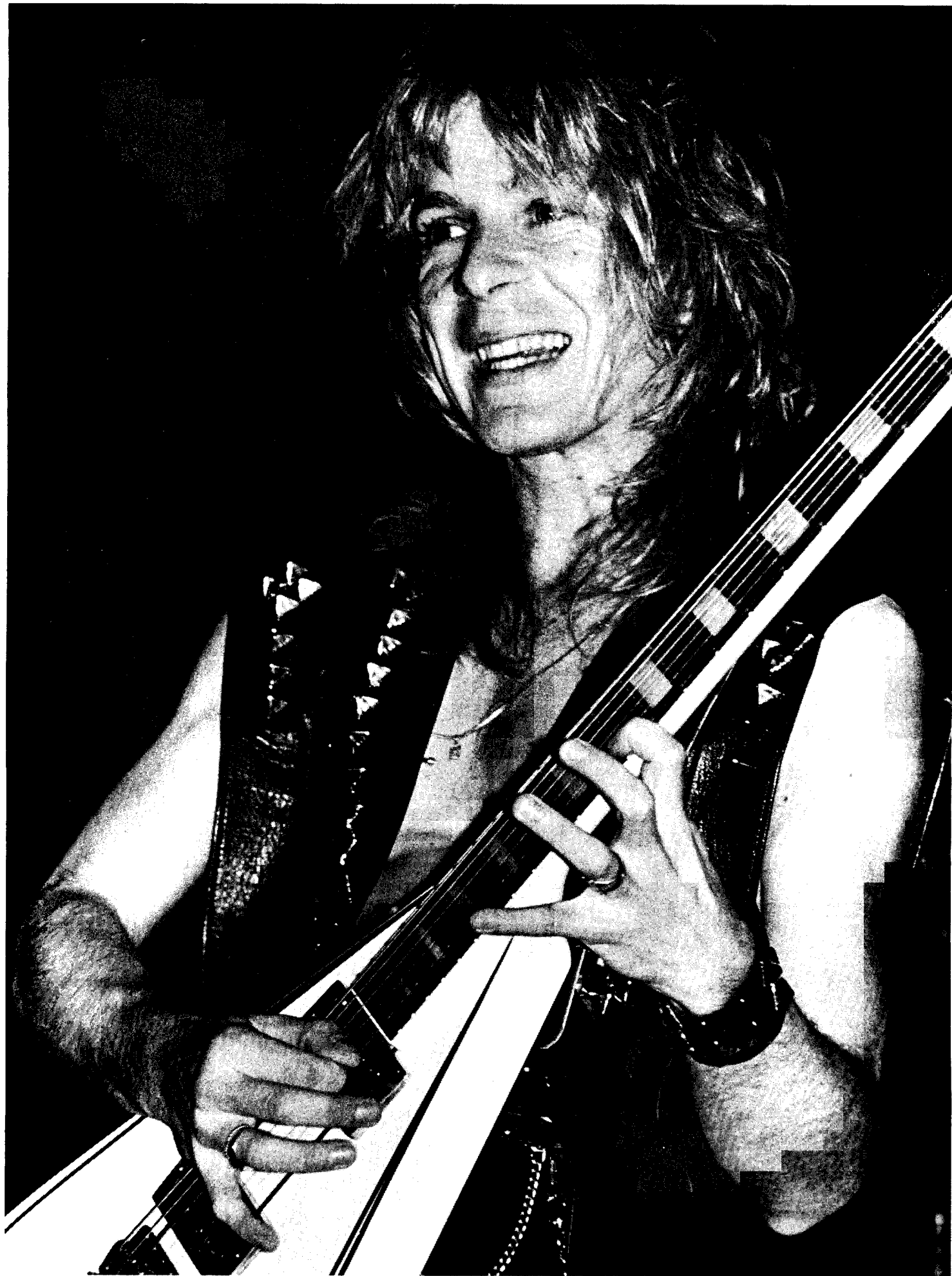
(Em) (Em+5) (Em) (Em+5) E5
 H Fdbk. H

(Em+5) E5 F#5 G5 Fdbk. pick slide
 sl. P rit. Fdbk. pitch: D









MR. CROWLEY

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderately ♩ = 94

Intro Dm (Synth. arr. for gtr.) Am F

f

C Am Em

Am Bb F G5 F5 E5 F5 Asus4 1. A

♩ = 106 2. A 1st Verse Dm Bb5

1. Mis - ter Crow - ley, what went on in your head?

Dm Bb5

Oh, Mis - ter Crow - ley, did you talk to the dead?_

3 sl. P.M.-----

22 sl.

C5

Your life - style to me_ seemed so trag - ic with the

H P P P

H P

Dm C5

thrill of it all. You fooled all the peo - ple with mag -

sl. H sl. sl. P.M. P.M.

sl. sl. sl.

H

Bb5 A

ic. Yeah, you wait - ed on Sa - tan's call. 2. Mis - ter Charm -

P.M. - 4 P trem. bar 1/2 sl.

P 17 sl.

2nd Verse

Dm **Bb5**

ing, did you think you were pure?

pick slides *P.M.-----*

P

Dm

Mis - ter A - larm - ing in noc - tur - nal rap -

sl. *sl.*

Bb5 **C5**

port, un - cov - er - ing things that were sa -

P.M.----- *P.M.-----*

Dm

cred, man - i - fest on this earth,

P H P H P H P H P H P

Bb

Em7b5

8va-

First system of musical notation. Treble staff: Melodic line with slurs, ties, and a 'Full' dynamic marking. Bass staff: Bass line with fret numbers (17, 18, 20) and a 'Full' dynamic marking.

A

Asus4

A

Second system of musical notation. Treble staff: Melodic line with slurs, ties, and a 'Full' dynamic marking. Bass staff: Bass line with fret numbers (20, 17, 18) and a 'Full' dynamic marking.

Dm

loco

Bb

Third system of musical notation. Treble staff: Melodic line with slurs, ties, and a 'Full' dynamic marking. Bass staff: Bass line with fret numbers (13, 10) and a 'Full' dynamic marking.

C

Dm

Fourth system of musical notation. Treble staff: Melodic line with slurs, ties, and a 'Full' dynamic marking. Bass staff: Bass line with fret numbers (13, 10) and a 'Full' dynamic marking.

Bb

Em7b5

A

Fifth system of musical notation. Treble staff: Melodic line with slurs, ties, and a 'Full' dynamic marking. Bass staff: Bass line with fret numbers (6, 7, 5) and a 'Full' dynamic marking.

3rd Verse

Dm

Bb5

3. Mis - ter Crow - ley,

won't you ride my white horse?..

trem. bar (slow dive)

P.M.-----

sl.

Dm

Oh, Mis - ter Crow - ley,

it's sym - bol - ic, of

pick slide

P

P

Bb5

C5

course..

Ap - proach - ing a time__ that is clas -

P.M.-----

The image shows a musical score for the song "The Wall" by Pink Floyd. It includes a vocal melody and a guitar accompaniment. The vocal part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "proach - ing a time_ that is dras - tic, stand - ing with their backs to the wall. —". The guitar part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features various musical notations including chords, slurs, and dynamic markings like "sl.". The score is divided into two systems, each with a vocal line and a guitar line. The first system covers the lyrics "proach - ing a time_ that is dras - tic," and the second system covers "stand - ing with their backs to the wall. —". The guitar part includes a complex sequence of chords and melodic lines, with some parts marked with "H" and "sl.". The score is presented in a clear, professional layout with standard musical notation.

[illegible]

Dm Bb C
 Was it po-lem-i-c'ly sent?____
 P H P
 sl. H
 P H P
 2 0 3 5 3 5 5 5 5 5
 0 0 3 6 5 5 5 5 5 5
 (0) 3 3 5 5 7 5 5 5 5 5

Dm Bb Em7b5

I wan - na know what you_ meant,_ I wan - na know,

H H

6 8 6 7 3 3 4 6 4 3 3 5 7 5 3 3 5 5 3 5

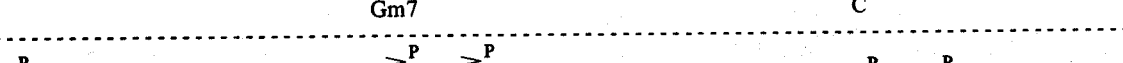
(7) 7 3 3 5 7 5 3 3 5

A5

I wan - na know what you meant, — yeah.

f (w/Distortion; flanger off)

Outro solo



Dm Gm7 C

8va-

P P P

6 6 6

P P P

17 13 16 15 18 13 18 13 15 15 12 13 15 12 13

F

Sva-

P P P P P P P

6 6 6 6

H P H H P H sl.

B \flat

Em7 \flat 5

trem.

P P P P P P

17 18 13 17 13 17 13 17 13 17 13 17 13 17

H P H H P H sl.

15 16 15 16 15 16 16 18 16 15 0-0 15 12 11 12

15 17 15 17 15 17 17 17 19 17 15

The image shows a musical score for a piece titled "The Girl on the Train". It consists of two staves: a guitar melody on the top staff and a bass line on the bottom staff. The guitar part is written in Gm7 and F major, with various articulations like slurs, accents, and breath marks. The bass line is in a 12-string configuration, showing fret numbers and fingerings. The score is divided into three measures, each with a different chord: Gm7, C, and F. The guitar part has a complex melody with many slurs and accents, while the bass line is more straightforward, focusing on rhythm and fret positions.

A H P H P *sl.* P H P H *sl.* P H P H *sl.* P H P H P *sl.* P H P H *sl.* P H P H P *sl.* P H P H P *sl.* P H P H P *sl.* P H P H P

6 5 5 6 6 6 6 6 6 6 6 6

H P H P *sl.* P H P H *sl.* P H P H *sl.* P H P H P *sl.* P H P H *sl.* P H P H P H *sl.* P H P H P *sl.* P H P H P

6 7 6 7 6 7 9 7 9 10 9 10 9 10 12 10 12 10 14 12 14 12 14 15 14 15 14 15 14 15 17 15 17 15 17 15 19 17 19 17

Dm
8va-

Gm7

17 18 19 17 18 19 20 17 20 17 18 20 17

C

8va-

F

18 17 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Bb

8va-

21 19 18 17 20 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Em7b5

6 5 4 3 2 1

Dm

Gm7

5 4 3 2 1

*Depress trem. bar
one whole step
before striking
note.

FLYING HIGH AGAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads,
Bob Daisley and Lee Kerslake

Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Bright Rock ♩ = 132

Intro

A5 D5 G5 D5

Oh no, — oh no. — Here we go, — here we

H (w/Slap - back echo)

H

T A B

C5 G5 A5 G5

go — now. Oh no, — oh no. —

H P P P.M.

H P P

D5 1st Verse A5

Here we go — now. Got a cra - zy feel - ing I — don't

Fdbk. (15ma) 1/4

P P P P 1/4

Fdbk. pitch: F♯

G5 D5 G5 C5 G5

un - der - stand, — got - ta get a - way from — here. — Feel -

P.M.

A5 G5 D5

ing like I should - a kept my feet on the ground, — wait - ing for the sun to ap - pear. —

1/4 sl. H

sl. H

C5 A5

— Ma - ma's gon - na wor - ry. I — been a bad, —

3 H sl. sl. sl. P.M. P.M. P.M. P.M.

H sl. sl. sl.

G5 D5 C5 A5

— bad 1/4 boy. — No use say - ing sor - ry,

1/4 H P.M.

G5 D5 C5

it's some-thing that I _____ en - joy. _____ If

P.M. P.M.

Pre - chorus
F#m

D5

you could be in - side of me _____

P.M.

F#m

D

you'd see, you'd see what I had

Chorus

A5

seen. _____ Fly - ing high _____ a - gain, _____

Harm. (slight P.M.) long slide sl. P

Harm. P

17

sl.

D/A G5 D C5 G5

al - right!

P.M.-----

sl.

17

sl.

A5 D/A G5 D5

Harm. (8va)

sl.

Harm.

P.M. H

12

sl.

2nd Verse

A5

I can see through moun - tains, watch me

6

H P H P H P H P H P H

H P H P H P H P H P H

0 5 0 5 0 4 0 4 0 2 0 2 0 2 (0)

sl.

D/A G5 D5 C5 G5

dis - ap - pear. I can e - ven touch the sky. Swal -

H

H

H P

H P

Pre - chorus

G5 D C5 F#m

en - joy. If you could be in - side my

sl.

D5 3 F#m

head you'd see that

H H P

3

D

black and white is read. Fly - ing high a - gain.

sl. Harm.-----

P

sl.

Chorus

A5 C5 D5 G5 C5 A5 C5 D5

Fly - ing high a - gain.

H

sl.

sl.

[illegible]

Chorus

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly - ing high - a - gain -

6 TP TPPH TPP TPP TPP

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5

Fly - ing high _ a - gain. _ Fly - ing high _ a - gain. _

H sl. H

H sl. H

Interlude

A5 C5 D5 A5
 Come on and join me. Oh no,—
 H sl. sl. P 1/4
 H 15 sl. sl. 3

[illegible]

D/A G5 D5 C5 G5

— oh no. — Here we go — now.

P.M.----- H P H P

3rd Verse

A5 G5 D5

Dad - dy thinks I'm la - zy, he don't un - der - stand. — Nev - er saw in - side my — head. —

1/4 1/4 P.M.----- H P

A5 D/F# G5

— Peo - ple think I'm cra - zy, but I'm in de - mand. —

sl. P P P

P.M.----- P

sl. P 10 9 7 10 9 7 5 8 7 5

D5 C5 A5

Nev - er heard a word I said. — Ma - ma's gon - na wor - ry.

P.M.----- sl. sl. P.M.-----

G5 D C5

I — been a bad, — bad boy. —

1/4 1/4

sl.

P.M.-----4

A5 G5 D5

No use say - ing sor - ry, it's some-thing that I — en - joy. —

sl.

P.M.-----4

Chorus

C5 A5 C5 D5 G5 C5

— Fly - ing high — a - gain. — Fly - ing high — a - gain. —

sl.

H

A5 C5 D5 G5 C5 A5 C5 D5

— Fly - ing high — a - gain. —

1/4

sl.

P

G5

C5

A5

C5

D5

Fly - ing high — a - gain. —

Ev - ry - bod - y clap your hands.

sl. long slide

Outro

sl. long slide

sl. long slide

sl. long slide

REVELATION

(Mother Earth)

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderately ♩ = 108

Intro

mf (Clean tone, w/chorus)

Em B7/D# H Em

*In all arpeggiated figures, let notes ring whenever possible.

B7 Em H G P H P P D P

B7/D# F#° Am F#° Em

sl. *sl.* H H

1st Verse

Em B7 Em B7

Moth - er, please for - give them, for they know not what. they do. —

Harm. *p* *sl.* Harm. *p* *sl.*

Em G D B7/D#

Look - ing back_ in his - t'ry's books,_ it seems it's noth - ing new._ Oh!

F#° Am F#° Em 2nd Verse Em

Let my moth - er_ live. Heav - en is_ for he -

B7 Em B7 Em

rees and hell is full_ of fools._ Stu - pid - i - ty,_ no

G D B7/D# F#° Am F#°

will to live,_ they're break - ing God's_ own rules._ Please let my moth - er_

3rd Verse

E5 B5 E5

live. Fa - ther of all cre - a - tion, I think we're

Let ring

(w/Distortion)

sl. sl.

Bb5(7) E5

all go - ing wrong... The course they're tak - ing seems to be break - ing, — and — it

sl. sl.

Bb5(9) E5

won't take too long. Chil - dren of the fu - ture watch - ing

sl. sl. sl. sl.

Bb5 E5

em - pi - res fall... Mad - ness the cup they drink from, self - de -

sl. sl. sl. sl.

Bb5 (7,9) B5 C5 A5 B5 C5 A5

struc - tion the toll, no. —

pick slide (steady gliss.)

C5 B5 (G F#) E5

I had a loco

sl.

Harm. (8va) 6

Harm. 5

sl.

4th Verse

E Bb5 (7,9)

vi - sion I saw the world burn and the seas had turned red. The sky had

sl.

H P

H P

sl.

sl.

E5 E Bb5 (7)

fall - en, the fi - nal cur - tain in the land of the dead.

sl.

sl.

Fdbk. (8va) 3

P.M. H P

H P Fdbk. P.M. — *slow slide*

sl.

sl.

Fdbk. pitch: C

E5 E Bb5 3

Moth - er, please show the chil - dren be - fore it's too late. To fight each

sl. H sl. sl. sl.

7 9 9 11 (11) 3 3 (3 3 1) 10 sl.

E5 E Bb5 3

oth - er, there's no one win - ning. We must fight all the hate, no. —

Fdbk. (8va) sl. pick slide (steady gliss.)

sl. Fdbk. pitch: B sl.

B5 C5 A5 B5 C5 A5 C5 B5 (G F#) E5 Bb5 N.C. E0

sl. sl. P.M. — 1

sl. sl.

E5 Bb5 N.C. 1/2 E0 E5 Bb5 N.C. E0

sl. P.M. — 1 sl. H

1/2

sl. sl.

Interlude

C5 B5 (G F#) Em P H
 P *mf*
 (Cleaner tone w/flanger)
 P

F#° D sl. sl. sl. G A7/C# Am/C
 sl. sl. sl. sl.

B7 Em H P F#° D sl. sl. sl.
 P.M.
 H P sl. sl. sl.

G A7/C# Am/C B7 Em sl. sl. P sl.
 sl. sl. P sl.

F#° D sl. sl. sl. G A7/C#
 P.M.-----
 sl. sl. sl.

Am/C B7 Em

F#° D G A7/C#

P.M.

sl. sl. sl.

Am/C B5 C5 (G F#) E5 Bb5 N.C. E°

(w/Distortion) pick slide f

P.M.-----

sl.

E5 Bb5 N.C. E° E5 Bb5 N.C. E°

P.M.----- P.M.-----

sl. sl.

Faster ♩ = 166
Guitar solo

C5 B5 (G F#) Em E°

3 5

H H H P H P

P.M.----- P.M.----- P.M.-----

sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Above the staff, there are performance instructions: 'loco' above the first measure, 'A.H.' above the second measure, and 'Em' above the third measure. Below the staff, there are performance instructions: 'P P' below the first measure, 'A.H.' below the second measure, and 'H P H' below the third measure. The score is divided into four measures by vertical bar lines. The first measure contains a complex melodic line with many notes and slurs. The second measure contains a simpler melodic line with fewer notes. The third measure contains a melodic line with a long rest. The fourth measure contains a melodic line with a long rest. The score is written in a style typical of early 20th-century sheet music.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes various musical notations such as slurs, accents, and fingerings. Chord symbols (B, Em, D/F#) are placed above the melody. The bass line includes fingerings (7, 8, 9, 10) and a slur. The piece ends with a double bar line.

Fdbk.
pitch: Bb

STEAL AWAY

(The Night)

Bright Rock ♩ = 166

Intro

E5

C5

F#5

E5

C5

F#5

B5

1st Verse

E5

D

Now I feel the time is right. Love will flow like wine.

G5

to - night. Give your love and it will come to you.

B5

E5

if you feel__ that you__ and me__

A.H. (8va) 2

trem. bar

A.H. 2 (2)

P.M. P.M. P.M. P.M. H

A.H. pitch: C#

could es - cape__ and hold__ the key__ to a par - a - dise__

D G5

sl.

__ that's true__ and free.__ Yeah!__

B5

Harm. (8va)

P.M. Harm.

sl.

Chorus

Steal__ a - way,__ steal__ a -

E

P.M.

H

way, — steal — a — way — the night.

H P.M. sl. sl.

7 7 7 9 9 7 6 7 11 9 9 7 6 7

sl. sl.

B B5/A A5 B5/A

sl. sl. sl. sl. sl. sl. sl. sl.

7 7 7 8 8 9 9 10 10 11 11 11 12 12 13 13 14 sl.

4 4 4 5 5 6 6 7 7 7 8 8 9 9 10 10 11

A5 B5/A A5 B5/A A5 B5/A A5

You got - ta steal it! Come on, ba - by.

sl.

2 2 4 2 4 2 4 2 10

sl.

2nd Verse

E5 D

Now I've met — your hon - es - ty. — You are here — and I —

H P.M. P.M. P.M. P.M. H

7 7 7 7 12 12 10 11

(0)

E

The musical score for "Steal Away" is presented in three staves. The top staff contains the vocal melody in G major, with lyrics "steal a way the night." and a section marker "B". The middle staff shows the piano accompaniment, including a prelude marked "P" and a section marked "P.M." with a 4-measure rest. The bottom staff displays guitar chords and fingerings, with a section marked "P" and a 7-measure rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

Interlude

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the piano introduction and the main melody. The piano part is in G major, 4/4 time, and the guitar part is in E major, 4/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings. The second system shows the guitar solo, which is in E major, 4/4 time, and includes various musical notations such as slurs, accents, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes a 'C5' label above the first measure of the melody and 'F#5', 'B5', and 'E5' labels above subsequent measures. The guitar accompaniment features a repeating eighth-note pattern in the first measure, followed by chords and a triplet. The second system includes 'C5', 'F#5', and 'B5' labels above the melody. The guitar accompaniment continues with a similar pattern, including a triplet and a final measure with a 'sl.' (slide) marking. The score concludes with a final measure in the guitar line marked with a 'sl.' and a 'P' (piano) dynamic.

Bridge

Chord progression: E5, B5, A5, G5, Asus4, A

First system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Second system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Guitar solo (Gm)

First system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Second system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Guitar solo (Gm)

First system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Second system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Guitar solo (Gm)

First system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Second system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Guitar solo (Gm)

First system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

Second system: Treble clef, key of D major. Notes: E5 (E4-G#4), B5 (B4-D#5), A5 (A4-C#5), G5 (G4-B5), Asus4 (A4-C#5), A (A4-C#5). Fingering: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Slurs and accents are present.

B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A

sl. > sl. pick slide

E5 C5 F#5 B5

sl. > sl. H

E5 C5 F#5 B5

sl. H

3rd Verse

E5 D

Could it be a dream come true now that I am here

P.M.----4 H sl. ~~~~~

H sl. ~~~~~

G5 B5

with you? Tear - ful eyes of joy is some - thing new.

~~~~~ P.M.----4 sl. ~~~~~

~~~~~ sl. ~~~~~


E

Steal_ a - way, - steal_ a - way, - steal_ a -

H P P.M. H P H H P.M. H

way_ the night. *8va* *1 1/2* *loco* Steal_ a - way, -

slow bend trem. bar *sl.* P.M.

steal_ a - way, - steal_ a - way_ the night. -

P.M. H P *sl.* P.M. H P *sl.*

B5 C5 C#5 D5 D#5 E5

(Drum solo)

SUICIDE SOLUTION

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

Hard Rock ♩ = 108

Intro

Am7

f *sl.* *P.M.-4* *sl.* *P.M.-4* *sl.* *sl.* *sl.* *sl.* *A.H.* *1/2* *trem. bar* *A.H.* *1/2*

1st Verse

Am7

Wine is fine, but whis - key's quick - er. Su - i - cide is slow with liq - uor.

sl. *sl.* *3* *sl.* *sl.* *3*

sl. *sl.* *sl.* *sl.*

HP *HP* *HP*

E5 D5 C5 G5

Take a bot - tle, drown your sor - rows, then it floods a - way to - mor - rows,

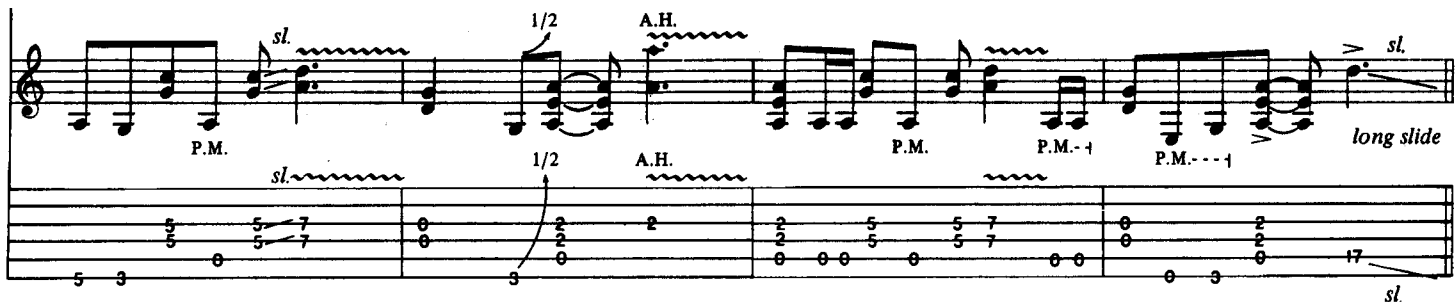
sl. *sl.* *sl.* *A.H.* *1/2* *trem. bar* *P.M.-4* *sl.* *sl.* *A.H.* *1/2* *sl.*

sl. *sl.* *sl.* *A.H.* *1/2* *sl.*

HP *HP* *HP*

A.H.
pitch: C#

Am7



2nd Verse

Am7



real — and you're liv - ing a lie. Such a shame, — who's to blame, — and you're won - der - ing why.

P.M. rake

Then you ask — from your cask, — is there life af - ter birth? What you sow — can mean

P.M. rake

hell on this earth, — hell on this earth... (echo repeats)

E Am7

1/2 trem. bar P.M. 1/2 Harm. (8va) 1/2 trem. bar P.M.

Now you live — in - side — a bot - tle, — the reap - er's trav - el - ling at —

3rd Verse Am7

1/2 long slide P.M. sl. P.M. 1/4 P.M. 1/4 P.M. sl.

— full throt - tle. — It's get - ting you, but you — don't see — it. — The reap - er's you — and the

sl. *sl.* *sl.* *Full* *Full* *sl.*

sl. *sl.* *sl.* *Full* *Full* *sl.*

H

E5 D5 C5 G5 Bm7

reap - er is me. — Break - ing laws, — knock - in' doors, — but there's no one at home.

P.M.

Made your bed, — rest your head, — but you lie there and moan. Where to hide, — su - i -

sl. *sl.*

P.M.

cide — is the on - ly way out. Don't you know — what it's real - ly a - bout? —

sl. *sl.* *sl.*

P.M.

E

sl. *sl.*

* Flick pickup switch in specified rhythm.

Fdbk. sl. A5

Fdbk.

15 sl.

Interlude

Am7

Take me a - way. —

sl. P.M. P.M. Full 1/2 P.M. P.M.

17 sl.

To - mor - row. To - mor - row.

Full 1/4 P P P P P.M. P.M. Full T P P 1/4 P.M. P.M. Full T (T) P.M. P.M.

3 12 2 0 2 0 3 0 2 0 5 5 7 5 7 0 2 2 15 16 (0) 2 2 5 5 7 5 7

P P P sl. P

sl. sl. sl. Full sl.

P.M. P.M. P.M. P.M. P.M.

sl. sl. sl. Full sl.

loco (E) (Am) (E) (Am)

(C) (E7) (Am) (E)

(Em) (B7) (Em) (B)

(Em) (E)

(Am) (G)

(Am) (F) (F+) (A) (C#m)

TPHPH TPHPH sl.TPHPH TPHPH TPHPH TPHPH TPHPH TPHPH

20 12 15 12 15 20 12 15 12 15 22 13 17 13 17 22 13 17 13 17 22 18 13 18 22 18 14 18 22 17 14 17 24 17 14 17

N.C. 1½ 2

trem. bar (slow dive) Harm. (8va) 1½ 1½ 1½ 1½ 1½

TPPH TPPH 2 1½

21 17 14 17 21 17 14 (17)

5

sl.

Faster

P.M. P P P P P P P P P P P P

7 5 8 6 7 6 8 5 7 6 8 5 7 5 8 6 8 5 7 5 10 8 11 8 10 8 11 8 10 8

P.M. P P P P P P P P P P P P

11 8 10 8 11 8 10 8 10 8 12 12 14 12 15 12 14 12 15 13 16 13 15 13 16 14 17 14 17 15 18 15 17 15

Full trem. bar *trem bar

P.M. P P P Full (20) 1 1 1

10 16 18 16 19 16 19 17 20 19 17 10 16 18 16 19 16 19 17 20 19 17 3

*Depress trem. bar one whole step before striking note, then release.

[illegible]

The musical score for "To-mor-row" consists of a vocal melody and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics "To - mor - row." are written below the vocal line. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. It includes various musical notations such as slurs, accents, and a 1 1/2 measure rest. The guitar line also includes a section labeled "Free time".

[illegible]

IRON MAN

Words and Music by
Frank Iommi, John Osbourne,
William Ward, Terence Butler

Moderate Rock ♩ = 72

Intro

(Drums)

N.C.(Em)

The intro features a guitar melody in E minor (N.C. Em) with a 4/4 time signature. The melody starts with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The bass line consists of a simple eighth-note pattern. The notation includes slurs, accents, and a forte (f) dynamic marking. The guitar part is written on a single staff, and the bass part is written on a single staff.

1st Verse

N.C.(Em)

The first verse begins with the lyrics "Has he lost his mind?". The guitar melody is in E minor (N.C. Em) and features a series of eighth notes. The bass line consists of a simple eighth-note pattern. The notation includes slurs, accents, and a forte (f) dynamic marking. The guitar part is written on a single staff, and the bass part is written on a single staff.

The continuation of the first verse features the lyrics "Can he see or is he blind? Can he walk at all or if he moves will he fall?". The guitar melody is in E minor (N.C. Em) and features a series of eighth notes. The bass line consists of a simple eighth-note pattern. The notation includes slurs, accents, and a forte (f) dynamic marking. The guitar part is written on a single staff, and the bass part is written on a single staff.

A.H. (15ma) Full sl. Is he a - live or dead?

sl. sl. sl. sl. sl. sl. sl.

4 7 7 9 12 11 12 11 12 11 7 7 9 4 7 7 9 0

2 5 5 7 10 9 10 9 10 9 5 5 7 2 5 5 7 9

sl. sl. sl. sl. sl. sl.

Has he thoughts with - in his head? We'll just pass him there. Why should we - e - ven care?

P.M. P.M. sl. P.M. sl. P.M. P.M. sl. sl.

12 11 12 11 12 11 7 7 9 9 2 7 7 9 12 11 12 11 12 11 7 7 9 9

10 9 10 9 10 9 5 5 7 7 7 5 2 5 5 7 10 9 10 9 10 9 5 5 7 7

sl. sl. sl. sl.

B5 D5 A5 B5 D5

HP P HP HP P HP HP HP P

4 4 7 7 9 7 9 7 9 7 7 7 7 7 7 7 7 9 9 7 9 7 9 7 9

2 2 0 6 7

PHPH P PHPH P PHPH P PHPH P

A5 B5 D5 A5 (Em)

1/2 Full 1/2 Full

We love you all.

sl. sl. sl. sl.

2 2

0 0

4 4 5 6 7 7 9 9 7 6 7 7 7 5 5 5 11 4 7 7 9

7 7

sl. sl. sl. sl.

A.H.
(15ma)

Full 1½

sl. rake

P.M. P.M. sl. sl. sl. sl. P.M. P.M. sl. sl. H P

sl. sl. sl. sl. sl. H P

12 11 12 11 12 11 7 7 9 9 10 9 10 9 5 5 7 4 7 7 9 12 11 12 11 12 11 7 7 9 10 9 10 9 10 9 5 5 7 7 8 7 5

2nd Verse

N.C.(Em)

He was turned to steel in the great mag-net-ic field when he trav-elled time

sl. sl. sl. P.M. P.M. P.M. P.M. sl.

sl. sl. sl. sl. sl.

4 7 7 9 12 11 12 11 12 11 7 7 7 7 9 2 5 5 7 9 2 5 5 7 9

E5

D5

for the fu-ture of man-kind. No-bod-y wants him... They just turn their

sl. sl. sl. pick slide trem. bar sl. P.M.-----4

Fdbk. 8va

sl. sl. sl. (0) 7 7 7 7 9 7 5 7

sl. sl. sl. Fdbk. pitch: F#

B5

E5

head... No-bod-y helps him...

sl. sl. sl. sl. sl. sl. sl.

7 5 7 7 8 9 7 8 9 8 9 5 7 7 8 9 7 8 9 9 10

D5

B5

so he waits_ his re - venge... (Spoken) "Everybody stand up, c'mon."

1/2

P

1/2

P

7 6 7 (7) (7) 5 7 7 7 5 7 7 8 9 7 8 9 9 9 7 5 7 7 8 9 7 8 9

N.C.(Em)

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

4 7 7 8 12 11 12 11 12 11 7 7 7 7 2 7 7 9 12 11 12 11 12 11 7 7 17 (17)

2 6 5 7 10 9 10 9 10 9 5 5 (7 9) 5 5 5 7 10 9 10 9 10 9 5 5 (9) 5

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

3rd Verse

N.C (Em)

Now the time is here for_ I - ron Man_ to spread fear. Ven - geance from the grave

sl. sl. sl. P.M. sl. sl. P.M.

4 7 7 9 12 11 12 11 12 11 7 7 7 9 4 7 7 9

2 6 5 7 10 9 10 9 10 9 5 5 5 7 2 6 5 7

sl. sl. sl. sl. sl. sl. sl. sl.

E5 D5

kills_ the_ peo- ple he once saved. No - bod - y wants him.. They just turn_ their

Fdbk. (8va)

sl. sl. sl. sl. sl.

12 11 12 11 12 11 7 7 9 5 4 7 7 2 5 2

10 9 10 9 10 9 5 5 7 5 5 5 5 5 2

sl. sl. sl. sl. sl.

Fdbk.
pitch: F#
*Flick pickup switch in specified rhythm.

B5 E5

heads... No - bod - y helps him...
Fdbk.
(8va)

(P.M.) sl.

7 7 7 5 7 7 8 9 7 8 9 9 9 5 7 7 8 9 7 8 9

sl.

Fdbk.
pitch: E

D5 B5

Now he has his re - venge... C'-mon!

P.M.

7 7 7 5 7 7 8 9 7 8 9 9 9 5 7 7 8 9 7 8 9

Double time (♩ = ♩)

N.C. B5 C#5 N.C.

sl.

6 4 6 5 4 2 4 4 6 6 6 4 4 6 5 4

sl.

B5 C#5 B5

Fdbk.
(8va)

sl.

2 4 4 6 6 4 4 4 2 4 4 4 2

sl.

Fdbk.
pitch: A

CHILDREN OF THE GRAVE

Words and Music by
Frank Iommi, William Ward,
John Osbourne and Terence Butler

Bright Rock ♩ = 146

Sheet music for "Children of the Grave" (Bright Rock, 12/8 time, 146 bpm). The score includes guitar, bass, and drums parts, along with lyrics for the first three verses.

Guitar Part: Features various chords (C#5, E5, A5, B5, C#m7, A, G#) and techniques like *pick slides*, *sl.* (slide), *rake*, and *Fdbk.* (feedback). The first system includes a *pick slides* instruction and a *f* (forte) dynamic marking. The second system includes a *sl.* (slide) instruction and a *rake* instruction. The third system includes a *sl.* (slide) instruction and a *rake* instruction. The fourth system includes a *sl.* (slide) instruction and a *rake* instruction.

Bass Part: Includes a *sl.* (slide) instruction and a *rake* instruction. The first system includes a *sl.* (slide) instruction and a *rake* instruction. The second system includes a *sl.* (slide) instruction and a *rake* instruction. The third system includes a *sl.* (slide) instruction and a *rake* instruction. The fourth system includes a *sl.* (slide) instruction and a *rake* instruction.

Drums Part: Includes a *sl.* (slide) instruction and a *rake* instruction. The first system includes a *sl.* (slide) instruction and a *rake* instruction. The second system includes a *sl.* (slide) instruction and a *rake* instruction. The third system includes a *sl.* (slide) instruction and a *rake* instruction. The fourth system includes a *sl.* (slide) instruction and a *rake* instruction.

Lyrics:

1st, 2nd, 3rd Verses

(A G#) C#5 E5

1. Rev - o - Ju - tion - in - their - minds, - the
2. Chil - dren - of - to - mor - row - live - in - the
3. So you - chil - dren - of - the - world - lis -

Rhy. Fig. 1

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Repeat Rhy. Fig. 1 (6½ times)

C#5 E5 C#5

chil - dren_ start_ to_ march_ a - gainst the_ world_ in which they
 tears that_ fall_ to_ day_ Will the_ sun - rise of to -
 ten to_ what_ I_ say_ If you_ want_ a bet - ter

Play Fill 2 2nd time;
Fill 5 3rd time

E5 C#5 E5

have to_ live_ in. Oh, the hate that's_ in_ their_ hearts. They're
 mor - row_ bring_ in_ the peace in_ an - y_ way?
 place to_ live_ in, spread the_ words_ to_ day.

Play Fill 3 2nd time

C#5 E5 C#5 E5

tired of_ be - in'_ pushed_ a - round_ and_ told_ just_ what_ to_ do. They'll
 Must they_ live_ with_ God's_ con - cer - to_ of_ a - tom - ic_ fear?
 Show the_ world_ that_ love_ is_ still_ a - live, you_ must_ be_ brave,

Play Fill 1 1st time;
Fill 4 2nd time;
Fill 6 3rd time

C#5 E5 C#5

fight the_ world_ un - til_ they've_ won_ and_ love comes_ flow - ing_ through. Yeah!
 Can they_ win_ the_ fight_ for_ peace_ or_ will they_ dis - ap - pear? Yeah!
 or you_ chil - dren_ of_ to - day_ are_ chil - dren_ of_ the_ grave. Yeah!

To Coda

Fill 1

Fill 2

Fill 3

Fill 4

Fill 5

Fill 6

P.M.-----1

0 2 3 4 4 4 0 2 3 4 4 3 2 0 2 3 4 4 2 4 0 2 3 4 4 3 2 0

Half time feel

C#5 sl. E5 C#5 G#5 G5 G#5 A#5 B5 C#5 E5 C#5 B5 A#5 B5

6 9 6 6 5 5 6 3 4 6 9 6 4 3 3 4 6 9 6 4 3 3 4 2

C#5 E5 C#5 G#5 G5 Fdbk. (8ya) G#5 A#5 B5 C#5 E5 C#5 B5 A#5 B5

6 9 6 6 5 5 6 3 4 6 9 6 4 3 3 4 6 9 6 4 3 3 4 2

Fdbk. pitch: C

Tempo 1

C#5 (A G#) C#5 (A G#) C#5 P.M.-1

6 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 6 4 4 4 4 4 5 4 6 4 4 4 4 4 5 4

E5 sl. A5 A.H. (15ma) 2 B5 1/2 1 1/2

6 9 6 6 5 5 6 3 4 6 9 6 4 3 3 4 6 9 6 4 3 3 4 2

rake

D.S. al Coda

C#5 (A G#) C#5 (A G#)

5 4 4 4 4 4 5 4 6 4 4 4 4 4 4 4 5 4

Coda C#5 E5 A5 B5

sl. 1/2 Full 2 2

C#5 Guitar solo C#5 1/4 E5 A5

sl. 1/4 1/4 P P P P P H P H

B5

4 4 4 P P P P P H P sl. sl. sl.

C#5

sl. sl. sl. sl. H P P P P P H H E5 sl.

A5 H P P P H P P P B5 P H H H sl.

H P P P H P H 12 sl. 16 17 19 16 17 16 P P P H H sl.

14 15 14 12 14 12 14 12 14 12 14 18 19 17 16 18 16 19 18 16 16 18 19 16 18 20 18

H H

C#5 P P P P P P Full E5 A5

hold bend trem. bar

P P P P P P P P Full

17 16 17 16 19 16 17 16 17 16 19 19 19 17 16 17 17 16 18 18

B5 Full C#5 1/4 P 1/4 P 1/4 P 1/4

hold bend trem. bar

Full 18 16 17 16 19 19 19 19 11 9 9 9 11 9 11 9 11 9 11 9

P P P

Full Full Full Full E5 A5 B5 Full Full 1/2 P P

Full Full Full Full Full Full 1/2 P P

11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9

C#5 Full A.H. A.H. A.H. (15ma)(15ma)(15ma) H

hold bend Full sl. A.H. A.H. A.H. H

9 9 9 9 12 12 12 12 12 12 9 8 7 6 5 4 6

P

*Flick pickup switch in specified rhythm.

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PARANOID

Words and Music by
Anthony Iommi, John Osbourne,
William Ward, Terence Butler

Fast Rock ♩ = 172

Play 3 times

1st Verse

E5 D5

Fin - ished with my wom - an 'cause she could - n't help me

G5 D5 E5

with my mind. Peo - ple think I'm in - sane be - cause I

D5 G5 D5 E5 C5 D5
 — am frown - ing all the — time.

1/2 bend neck 1/2 P

E5 A.H. 1 1/2 (15ma) Fdbk. (15ma) sl. C5 D5 P

A.H. 1 1/2 (9) Fdbk. pitch: C sl.

2nd Verse
 E5 All day long — I think —

long slide

D5 G5 D5 E5
 — up things — but noth - ing seems — to sat - is - fy.

H H H H

D5

Think I'll lose___ my mind___ if I ___ don't find___ some - thing___ to

G5 D5 E5

pac-i - fy. Can you help___ me?

Fdbk. Fdbk. pitch: F#

sl. sl.

D5 E5

Thought___ you___ were___ my friend.____

D5

Oh___ yeah.____

3rd Verse

Guitar solo

D5 G5 D5 E5 E5

hap - pi - ness; — I must be — blind.

Full Full Full Full

sl. sl.

Full Full Full Full

5 7 5 6 5 7 5 7 7 (7) 9 12 12 14 12 14 12 14 12 14

Full Full Full Full D5 Full P P P P G5 D5 1 1/2 E5

Full Full Full Full Full P P P P 1 1/2 sl.

14 12 14 12 14 12 14 12 14 12 15 13 10 13 14 17 14 15 17 12 14

8va----- D5

P P P sl. sl. H P H P P P

16 12 16 16 15 14 12 14 15 14 12 14 15 14 17 14 15 15 18 22 18 19 18 20 18 20 18 19 18 20 18 20 18 20 18 21

loco G5 D5 E5 1/2 Full 3/4 1/2 3/4 Full 1/2

P P sl. P P P P P H P H P sl.

18 21 18 20 (20) 2 (2) 4 (2) 10 2 (2) 9 2 (2) 0 2 0 2 0

D5 Full 1/2 G5 D5 E5 Full P H P P P H P P H P

Full T P P sl. 1/2 Full P H P P P H P

14 17 14 (14) 12 16 15 (16) 0 12 12 15 12 15 12 14 12 15 12 15 12 12 13 12 12 15 13 11 12

D5

Hap - pi - ness — I can - not feel — and love — to me — is

The first system of music includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Hap - pi - ness — I can - not feel — and love — to me — is". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It features a "bend neck" instruction with a 1/4 note bend. The bass line is in bass clef and contains a "H" instruction.

G5 D5

E5

C5

D5

E5

so un - real.

The second system of music includes a vocal line in treble clef with a key signature of one sharp. The lyrics are "so un - real.". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It features a "bend neck" instruction with a 1/4 note bend. The bass line is in bass clef and contains a "H" instruction.

Harm
(8va)

Harm.

The third system of music includes a vocal line in treble clef with a key signature of one sharp. The lyrics are "And so as — you hear — these words — tell - ing —". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It features a "bend neck" instruction with a 1/4 note bend. The bass line is in bass clef and contains a "H" instruction.

*Flick pickup switch
in specified rhythm.

5th Verse

E5

And so as — you hear — these words — tell - ing —

The 5th Verse of the music includes a vocal line in treble clef with a key signature of one sharp. The lyrics are "And so as — you hear — these words — tell - ing —". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It features a "bend neck" instruction with a 1/4 note bend. The bass line is in bass clef and contains a "H" instruction.

D5 G5 D5 E5

— you now — of my — state, I tell you — to en -

H P H

H P H

D5 G5 D5 E5

joy life. — I wish I could — but — it's too — late.

sl.

D5 G5 D5 E5

H

sl.

D5 G5 D5 E5

sl.

H H

sl.

GOODBYE TO ROMANCE

Words and Music by
John Osbourne, Robert Daisley,
and Randy Rhoads

Slow Rock Ballad ♩ = 74

Intro

D

D/C#

Bm

A

1st Verse

Dmaj7

Yes - ter - day_ has been and gone_ To -

Clean tone w/chorus *mp*

H H P P H P *

3 3

T 3 2 3 2 3 2 2 0 3 0 3 2 3 2 2 3 0

A 7 6 5 4 3 2 1 0

B 5 4 3 2 1 0

*Let notes ring to form chords whenever possible.

Bm9

F#m7

G6

A

mor - row will_ I find the sun,_ or will it rain?_

H H H H H H

9 12 3 3 3 2 3 2 2 0 2 3 5

7 10 9 8 7 6 5 4 3 2 1 0

7 11 9 8 7 6 5 4 3 2 1 0

Dmaj7

Bm9

F#m7

G6

Ev - 'ry - bod - y's hav - ing fun_ ex - cept me, I'm_ the lone - ly one_ I live in shame_

P sl. H H

7 5 6 6 7 7 9 9 12 3 3 3 0 3 3 2 2

6 7 5 6 7 7 9 9 12 3 3 3 0 3 3 2 2

6 7 5 6 7 7 9 9 12 3 3 3 0 3 3 2 2

Chorus

A D A/C# Bm Bm/A G6

I said _____ good-bye_ to ro - mance, yeah, _____ good-bye to friends. _____

mf

Asus4 A D A/C# Bm Bm/A G6

I tell you, good-bye_ to all the past... I guess that we'll meet, _____

Asus4 A D D/C# Bm A 2nd Verse Dmaj7

_____ we'll meet in the end... I've been the king, I've been the clown... Now

mp

Bm9 F#m7 G6 A

bro - ken wings_ can't hold me down, I'm free a - gain... The

sl.

D *loco* Full P P Full *hold bend* D/C# *Full* Bm 1/2 P P P P Bm/A 3 G rake

Chorus A D A/C# Bm Bm/A

I said _____ good - bye _____ to ro - mance, yeah,

G6 Asus4 A D A/C# Bm Bm/A

good - bye to friends. I'll tell you, good - bye to all the past,

G6 Asus4 A D D/C# Bm G A G

I guess that we'll meet, we'll meet in the end...

D A/C# Bm Bm/A G6 Asus4 A

good-bye_ to all_ the past_ I guess that we'll meet,_ we'll meet in the end._

H P H P sl. H

Synthesizer solo

D A/C# Bm Bm/A G6 Asus4 A

H P H P H P H P

D A/C# Bm Bm/A G6 Asus4 A

H P H P H P H P H

Tag D D/C# Bm A D/F# Em P A/C# D

H H P P H P H P rit. P P mp

NO BONE MOVIES

Words and Music by
John Osbourne, Robert Daisley,
Randy Rhoads and Lee Kerslake

Rock Shuffle ♩ = 126
(Drum stick clicks)

Intro

A5 D5 G5 Full A5

P.P. P P P

f

Full

P.P. P P

D5 G5 Full A5 Full----- D5 G5

P.P.

Full Full-----

P P

sl.

E A E D5 G5 D

sl. sl.

sl. sl.

H

1st Verse

A5 D A5

Sil - ver screen, such a dis - grace... I could - n't look her straight

P.M. P.M.----- P.M. P.M. P.M.

7 8 7 8 5

7 7 7 7 2 2 2

7 7 7 7 0 0 0

(2) 2 2 2 2 4

2nd Verse

A5 D

In - spi - ra - tion that's blue and un - cut, —

H H P.M. H P.M. P.M.

(2/3) 5 6 5 6 7 7 5 6 7 8 7 8 7 8 2 2

H

A5 G5 D/F# A5

can't kick the hab - it, ob - ses - sion of smut. — Voy - eur strain - ing, in

P.M. P.M. P.M. P.M.

1/4 P 1/4 P

2 2 2 0 2 4 5 0 4 2 3 0 5 5 6 5

P

D(13) A5 G5 E5

love with his hand. — A poi - son pas - sion, a pul - sat - ing gland. —

Full Full

5 7 5 7 2 2 (2) 2 2 2 2 2 2 3 2 0 0 0 3

Chorus

A5 D5 G5 A5

No bone mov - ies.

1/4 Full Full

P P P P P P P P

2 2 6 4 2 4 2 3 0 3 3 3 2 (2) 2 5 4 2 4 2 3 0

P P P P P P P P

No bone mov - ies. No bone mov - ies.

Full

P P P P

Full

Full

Full

P P P P

A5 D5 G5 E A5 E5

No bone mov - ies.

Full

Full

Full

Full

P P

sl.

Full

Full

P P

sl.

D5 G5 D H

sl.

sl.

sl.

sl.

H

sl.

A5 D5 G5 A5 D5

No! No! No — bone mov - ies. No! No! No —

Full

Full

P.M. ----

G5 A5 D5 G5

— bone mov - ies. Yeah, — yeah, — yeah, — no — mov - ies to - night.

Full

Full

A5 D5 G5 A5 D5

— No! — No mov - ies to - night. — No!

1/4 P.M. P.M.

G5 A5 D5 G5

No! No — bone mov

(Spoken) C'mon, let me see your hands. Let's go!

Outro A5

D G A5 D G A

H P

P.M. H P

Studio out-take no. 1

Slowly, rubato (♩. = 48)

First system of musical notation. Treble clef, key of D major (F# and C#), 3/4 time. Chords: G, D6, Harm. (8va), Bm, G/B. Fingering: 7, 7, 8, 7, 5, 4, 0, 7, 7, 7, 10, 7, 8, 10. Dynamics: mp.

*Let notes ring to form chords whenever possible.

Second system of musical notation. Treble clef, key of D major. Chords: A/C#, G, D/F#, A7/E, D, A/C#, Bm, G6. Fingering: 9, 11, 9, 10, 12, 12, 7, 7, 7, 8, 7, 10, 8, 6, 7, 5, 3, 0, 0. Dynamics: sl.

Third system of musical notation. Treble clef, key of D major. Chords: A, D/F#, B7/D#, B7, Em. Fingering: 5, 3, 2, 3, 3, 3, 2, 0, 3, 2, 3, 2, 0, 2, 2, 0, 0, 0, 0, 2, 0, 0. Dynamics: P.

Fourth system of musical notation. Treble clef, key of D major. Chords: E7/G#, A7, Harm., N.C., D. Fingering: 3, 2, 2, 0, 3, 0, 2, 0, 3, 12, 12, 0, 2, 4, 2, 0, 4, 2, 0, 4, 2, 0, 2, 3, 5, 7, 5. Dynamics: P.

Fifth system of musical notation. Treble clef, key of D major. Chords: G/B, D, A7, D. Fingering: 3, 0, 3, 0, 2, 3, 5, 7, 9, 7, 2, 0, 3, 0, 5, 3, 3, 2, 2, 0. Dynamics: P.

Chords: A/C# P, Bm, Bm/A P, A7, D/F#, A7/E P, A7/C# P, D Harm. (8va)

Performance markings: *sl.*, *P*, *rit.*, *Harm.*

Fingerings: 2 0 3 0 5 3, 3 0 2 0 3 5, 2 0 3, 3 2 0 2, 3 2 2 0

Studio out-take no. 2

Slowly, rubato (♩ = 48)

Chords: *G, 3 H, D6, Harm. (8va), Bm, G/B, A/C#, G, 3 H

Performance markings: *mp*, *H*, *sl.*, *Harm.*

Fingerings: 7 7 8 7, 5 4 0, 7 7 7, 10 8 8 10, 9 10 12 11 12, 7 7 8 7, 10

*Let notes ring to form chords whenever possible.

Chords: D/F#, A7/E, D, A/C# Bm, G6, A P, D/F#, H P P

Performance markings: *P*, *H P P*

Fingerings: 10 8 8 7 5 3 0, 5 5 3 2 3, 3 2 3 2, 0 2 0 2

Chords: B7/D#, B7, Em, E7/G# P, A7, Harm.

Performance markings: *P*, *Harm.*

Fingerings: 2 2 0 0 (0) 0 0 2 3, 2 0 0 0, 3 2 2 0 3 0, 2 0 3, 12 12 (0)

Chords: N.C., D, H P, G/B, D, H P, A7, D P P P

Performance markings: *H P P*, *P P*, *H P*, *H P*, *P*

Fingerings: 2 4 2 4 4 2 0 4 2 0, 2 3 5 7 5, 3 0 3, 2 3 5 7 9 7, 2 0 3, 5 3 3 2 2 0

Chords: A/C# P, Bm, Bm/A P, A7, D/F#, A7/E P, A7/C# P, D Harm. (8va)

Performance markings: *sl.*, *P*, *rit.*, *Harm.*

Fingerings: 2 0 3 0 5 3, 3 0 2 0 3 5, 2 0 3, 3 2 0 2, 3 2 2 0, 7 7 7

OZZY OSBOURNE R ANDY BOARDS

TRIBUTE

I DON'T KNOW
CRAZY TRAIN
BELIEVER
MR. CROWLEY
FLYING HIGH AGAIN
REVELATION
(MOTHER EARTH)
STEAL AWAY
(THE NIGHT)
SUICIDE SOLUTION
IRON MAN
CHILDREN OF THE GRAVE
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DEE

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